

# Models Inspired By The Desert

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## An Artistic Note

FASHIONS are steadily becoming more artistic than they have been for many long years. Color is at last beginning to receive the attention which it deserves. Designers in their enthusiasm are searching in unusual and hitherto unthought-of places for inspiration.

A wave of Russian peasant art has just swept the country. Before that there was the Egyptian invasion, as well as the Chinese, the Japanese and the Spanish influence.

Now something new has appeared in Paris in the form of dresses and wraps embroidered by Algerian native workers in designs taken from the Orient. These dresses have been put on the market by several designers, among them Mlle. Evelyn Dufau, a well known worker in decorative arts. Mlle. Dufau is very original in her creations. She designs her dresses just as an artist would paint a picture. Often she takes her inspiration from Oriental verse.

## Fabrics Woven by Natives of Algeria

EACH dress is seemingly as extraordinary as its inspiration, but it is just its originality and Oriental charm that will appeal to the fashion devotee always in search of something different.

In addition to her many charming house dresses and negligees this designer also shows some very beautiful wraps in lovely color combinations and exquisitely wrought embroideries. Most of the models are developed in heavy crepe de Chine or crepe Marocain, but she also uses a hand-woven wool material made by the natives of Algeria. On this she uses an embroidery of vari-colored wool. These Algerian embroidered garments have been in several exhibitions in Paris, notably the Musée Galliera and Salon des Artistes Décorateurs.

If one is seeking color inspiration a wonderful place to find it is in the Arab's costume. The brilliant colors that these dark-skinned people love and wear so well are mellowed by the scorching African sun until they have become fabrics of rare beauty. Even the tents of these desert people are striped in bold colors which have been mellowed by time and the elements to unusual and beautiful tones.

## Old Ivory Color and Tawny Gold Shades

THERE are few women, no matter how great their love of color, who would care to depart so far from conventional dress as to adopt in their entirety all the colors portrayed in the Arab's garb, but, used with discretion, charming effects may be achieved.

For instance, an old ivory tint that combines beautifully with blue—a shade of blue frequently seen in a faded cotton fabric that, in its original color, was a strong French blue. Then there are the beautiful tawny gold shades which so often appear in the Arab's turban. These are most attractive used in combination with red and purple.

Various artist designers in Paris are bending their entire energy toward working out new color effects in fabrics. M. Louis Becker, a member of the French Society of the History of Costume, is having phenomenal success in coloring fabrics so as to give them the appearance of age. He makes tea gowns and blouses from these fabrics. Especially attractive are his short jackets which he calls bridge jackets. These were designed to be worn at resorts when women play bridge in the late afternoon.

M. Becker dyes materials so that one shade blends with another in a marbled effect. Everybody remembers the success of this method of dyeing six years ago and which has been used to some extent ever since. At that time only the surface of this process was scratched, as it were.

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## The Tissue of a Thousand and One Nights

THE newest materials of this sort have been suitably named A Thousand and One Nights. Often after a silk has been dyed in several shades of one color—one shade blending into the other—lame effects are given so that the silk appears to have streams of silver or gold

Upper row, left to right—Wrap of crepe Marocain with metal embroidery. Dress called Prophet's Banner, made of green silk embroidered in gold. Tea gown of rose silk with silver embroidery. Lower row—Model in crepe Marocain with embroidery intermingling wool, silk and metal threads. Frock of crepe de Chine worked in vari-colored silks. Cloth wrap with wool embroidery.

Coats, hats and negligees are being made of these tissues of A Thousand and One Nights. Manufacturers have even gone so far as to make umbrellas from these artistically dyed silks. They also play a very important part in footwear—that is, for evening slippers or for

process may almost be said to be becoming an epidemic.

One of the loveliest of the recent importations is an evening gown of velvet in which ever so many Persian colorings blend into one another. Garments made of these materials require no trimming. They

would not be possible to draw attention from the materials, therefore trimming or a complicated design would be superfluous.

## Striking Color Effects in New Bridge Jackets

AMERICAN women have included in the outfits of clothes which they bought abroad various

prominent among them being the bridge jackets mentioned above, which are in very bright colors; also negligees and blouses, the latter being made in the form of loose overblouses. They are really not shaped at all, but made of two straight pieces of material often joined at the shoulders with a beautiful piece of handwork, such as hand-knotted

lies entirely in the wonderful effects obtained through dyes.

One of the loveliest just brought from Paris is of crepe de Chine with the background dyed in a marbled effect of delicate shades of peacock blue. It has a border across the sleeves, shoulders and neck, as well as on the bottom of the blouse dyed in the most marvelous Persian colorings imaginable, in which faded pinks and wine colors appear. Running through the color border is a design of Egyptian figures in old

## The New Millinery

EVERYWHERE one hears a great deal about the large hat. In fact, manufacturers and designers of millinery have placed so much importance on wide-brimmed models that women are led to believe that the small hat is about to pass from fashion. This, however, is not true. In fact, the small hat will be far in the lead as soon as the time comes to wear coats with high, muffling collars.

One logical reason for the present popularity of the wide-brimmed type is that it is difficult to get away from the midsummer models that so becomingly shadowed the face. Another is the fact that the prevailing silhouette always influences the shape of hats. Long skirts require broad-brimmed models, while short skirts require smaller ones. The momentary craze for large hats might be attributed to the sudden popularity of long skirts. Dressmakers already feel that they cannot make the very long skirt a permanent fashion. Therefore the large hat must give way to those of medium and small sizes.

## Venetian Tricornes and Four-Cornered Hats

AT the beginning of each season there is always a conflict between the large and the small hat and there is always a question as to which will meet with the greater amount of enthusiasm. It would be futile to say that either large or small hats will be universally adopted, because there must be hats that are becoming to every type and hats for all occasions. Not every woman can wear a large hat, but every woman who can wear one effectively should include several of them in her wardrobe for drassy occasions.

The models prepared for the coming winter feature a variety of shapes from the large capelines to tiny toques, with much importance stressed on Venetian tricornes and four-cornered models.

In fabrics, ribbons are largely used as well as velvets and hatters' plush. Then there is a lovely moire poplin in ciré effect, and a cloth such as duvetyn embroidered to give a puffy effect is among the new fabrics. Then there are the cloths which imitate furs which will be seen in mid-winter hats.

Turbans made of metallic brocades and silver and gold tissues are important. Metallic brocades also are used to make crowns for fur-brimmed hats.

## Lace Scarfs Trim Large Velvet Models

RIBBONS, feathers and laces are extensively used as trimmings. Lace scarfs frequently are used as the sole trimming on large velvet shapes. Velvet choux and loops of hatters' plush ribbon project from the brim of large drooping models. A model of black hatters' plush may have a trimming consisting of a double choux in which blue and black velvet appear.

One method of placing feathers frequently chosen is that of laying them flat on the brim at one side toward the back and allowing them to project six or eight inches beyond the brim. This is not a practical method of trimming. A woman wearing such a hat should endeavor to avoid crowds, as she is likely to cause considerable discomfort to her fellow travelers.

So far black hats take precedence over those in color, and following close in the lead of black is brown in its various shades.

Drapery is an important feature of millinery just now. It is difficult for the true artist to ever get very far away from drapery in one form or another. The successful French milliner, who makes every hat on the head of its wearer, considers drapery in its simpler forms as one of the best means of attaining becoming effects.

Even trimmings are draped. It is no wonder that draped trimmings should be popular in millinery because they soften the lines of a

